

to stay its iron hand,—yet I am confident my efforts will not be entirely in vain."

To this creed and to this resolution he pertinaciously adhered. The magazine referred to affords abundant proof that it involved him in many public and private disputes; in much wordy warfare; in crimination and recrimination; for his zeal frequently carried him beyond the bounds of moderation, and his letters are replete with personality and prejudice. Amongst the knights who, either masked or with visor up, entered the list against our renowned Quixote, were James Wyatt, John Sidney Hawkins, Dr. Vincent, the Dean of Westminster, and Thomas Gayer, the mason who conducted the restoration of Henry the Seventh's Chapel.

The alterations in the cathedrals of Durham, Salisbury, Lichfield, and York, in St. Stephen's Chapel, and more especially in Westminster Abbey Church and Henry the Seventh's Chapel, were subjects on which "the architect" made his chief strictures; and he bitterly complained of being excluded from some of these edifices when new works were in progress. He was both severe and sarcastic on the wanton destruction of many fine and interesting specimens of ancient art; and on the incongruity of their pretended restorations he especially reproached Wyatt and others, as utterly ignorant of the elements and the spirit of ancient ecclesiastical architecture.*

When, on one occasion, his qualifications were impeached by a correspondent of the magazine, he strongly, but justly, and without improper arrogance, thus asserted his pretensions:—"It has been the business of my life to lay in a stock of experience from our antiquities by constant study, and by delineatory imitations. I have traced the rise and progress of architecture among us from the Ancient Britons to the reigns of the Tudors; discovered the origin of the Pointed Arch system; distinguished and parcelled out the various modes that system has run into, from William the First to Henry the Eighth; decanted on every occasion on the unrivalled excellence of this art, even from its first appearance to its total disuse in the sixteenth century; witnessed with every degree of mortification a fanatic revival of these orders of architecture in mine own day, the ridiculous turn of which I have always endeavoured to expose, as being the refuse of taste, and at the same time to convince all that with our ancestors taste alone was permanent. I have raised up a hue and cry against those who would destroy, and those who have destroyed our antiquities, and last, though not least of my struggles, I was the first who scouted the nickname *Gothic*, given to our ancient architecture by the *Wreaneans*, in Charles the Second's reign, and continued down, with unabated obloquy, to the present year of our most Gracious Sovereign, George the Third."

In May 1816, only a year before his death, the Rev. Archdeacon Owen, of Shrewsbury, came forward in the *Gentleman's Magazine* as the writer of a valuable, because disinterested, testimony to Carter's merits, with particular reference to the abandonment of his "Ancient Architecture," which had been recently announced. "It is not too much," says that learned and amiable author, "to predict that with Mr. Carter will perish all hopes of a full completion of his subject, for no artist now living or likely to arise will be able to add the abundant matter still wanting to perfect his intentions." Carter was fully sensible of, and warmly acknowledged, this well-merited and friendly eulogy. "I do not weary in the cause," he wrote; "my zeal increases with my years; and I seek no other repose but what is sufficient to render me competent to follow my employ with the returning day. A continued flow of health, and a renewal, within these two years, of my early sight (the greatest of all earthly blessings) are granted to me."

He died on the 9th of September, 1817, in the seventieth year of his age. Although he had suffered much in the winter of 1816-17 from diarrhoea, dyspepsia, and dropsy, he does not appear to have had any relative, confidential friend, or even hired nurse in his house during that illness. "He continually represented himself as a solitary being, existing in life

without any natural connections from whom he could expect assistance when age and infirmity came upon him; and in his last illness he had no person with him but a common servant." "He was confined to his bed hardly one day, having been in his work-room the morning of the day previous to his dissolution: he was there taken ill, and suffered many hours' excruciating pain, after the subsiding of which he lay for a considerable time in a quiescent state, and expired the next day almost imperceptibly." His remains were removed to the churchyard of Hampstead, and a tombstone was raised to his memory by Mr. Leathes and Mr. Hoare, his executors. Sir Henry C. Englefield, Bart., had been named by Carter to act with these gentlemen, but he declined.

In February, 1818, Carter's books, drawings, and other miscellaneous property, were sold by auction by Mr. Sotheby. The copyright of his six small volumes of "Views of Ancient Buildings" was sold for 56*l.* 16*s.*; that of the "Sculpture and Painting" for 330*l.* 15*s.*; and I purchased the stock and copper-plates of the "Ancient Architecture of England" for 288*l.* 15*s.*, for my esteemed friend Mr. John Broadley. They were again disposed of at Mr. Broadley's sale to Mr. Henry G. Bohn at a greatly reduced price. That enterprising bookseller, who had also acquired the "Sculpture and Painting," published new and corrected editions of both works in the years 1837 and 1838,—the "Ancient Architecture" under my superintendence, with notes and copious index, and the "Sculpture and Painting" under that of the late Sir Samuel R. Meyrick, and other antiquaries.

The property sold on this occasion comprised a few books, some miscellaneous antiquities, fragments of stained glass, several suits of armour, about thirty lots of drawings by himself, his drawings of York Cathedral (sold, as already mentioned, for 300 guineas), and his collection of sketches, in thirty-seven volumes, which produced 173*l.* 5*s.*

On one occasion I spent an evening with John Carter to witness an exhibition of his model theatre, with its pasteboard performers, and to hear his own personal reading of one of his dramas. Six small lamps were employed to light and give effect to his stage; but one candle sufficed for his tea-table. Every thing around him was gloom, poverty and penuriousness, calculated to depress the heart and to induce a regret for human infirmity, and that misanthropy which is usually created by a morbid temperament. "Architectural Innovations," public apathy, and the want of patronage for his publications engrossed the whole of his thoughts and comments. He was then working on a series of drawings of Malmesbury Abbey Church for Sir Richard Hoare, and it was a letter from that worthy baronet which gained me such a favourable reception from the captious antiquary. I may add that I had not then commenced my "Architectural Antiquities," or I should not have been admitted as a guest at his domicile.

His servant at this time was a girl about sixteen years of age; and I was informed the following year at Malmesbury, that she occasionally accompanied him on his sketching excursions, dressed in boy's clothes.

Amongst Carter's eccentricities was the manner of laying in his weekly provisions. Accompanied by his servant, he went at a late hour every Saturday night to Newport Market, to purchase meat, &c., at the lowest price. His purchases were limited to two pounds and a-half of the neck of mutton, a remnant of bacon, with potatoes, an ounce of tea, a pound of brown sugar, &c., which were intended to feed the two for the following week; for both

in food and clothing he was truly parsimonious. He was a large holder of Government Life Annuities, and in the July previous to his decease in September, he transferred 2,000*l.* Bank Stock to the Commissioners, for a further purchase, upon which the executors received only one quarter's dividend. In irritable temperament, impatience of contradiction, eccentric and penurious habits, Carter resembled the Royal Academicians, James Barry and James Northcote. Indeed, old bachelorship is unnatural and irrational, and is too generally superinduced by infirmity of temper, which, as years increase, occasions confirmed moroseness and diseased mind. The failings of John Carter had their origin in this cause, and in his want of better education; but, with all his peculiarities, he deserves the warmest gratitude of the present race of archaeologists, as an indefatigable and able draughtsman, as a determined enemy to the destruction of antiquarian relics, and as the first to attempt a classification of our national architecture. JOHN BRITTON.

SOME REMARKS ON TERRA COTTA AND ARTIFICIAL STONE.*

It is rather remarkable that the revival of the manufacture of terra cotta, or more properly of artificial stone, in England, should have been effected by a lady. About sixty years ago, Miss Coope, from Lyme Regis, possessing a large share of scientific knowledge and energy, embarked in a small manufactory of artificial stone, in Lambeth, which, by her perseverance and good management, eventually attained a considerable degree of celebrity. To this original establishment in Lambeth the merit is due of greatly improving the composition of the material, and the processes by which its permanent character was attained. The proprietor had also sufficient enterprise and discrimination to avail herself of the talents of some distinguished artists, and thus produced works of a superior character, which may fairly vie with those of the chisel. The bas-relief in the pediment over the western portico at Greenwich Hospital, representing the Death of Nelson, was designed by West, and executed by Bacon and Panzetta, who also modelled many other distinguished works. The rood-screen or loft at St. George's Chapel, Windsor, was executed in the same material.

With respect to modern instances of the use of artificial stone, St. Pancras Church may be considered as one of the most important; the greater part of the ornamental details being formed of this material, at the large outlay of 5,400*l.* The work was executed by Mr. Rossi, from the designs of Mr. Inwood, the architect; and according to present appearances, the material promises to be very durable. About the same time extensive bas-reliefs, colossal figures, and other decorations, executed in the same material, were placed on the front of the Custom-house, London, but these specimens have been removed. The statue of Britannia, made of artificial stone, which crowns the Nelson column at Yarmouth, remains uninjured by the exposure, to which the stone work seems to be yielding. The Bau-Akademie, in Berlin, by Schinkel, is a remarkable example of the modern adaptation of moulded brick and terra cotta, of which every part, even the face of the walls, is most carefully wrought and finished.

The ancient examples are evidently formed simply of fine clay, or brick earth, carefully prepared and well burnt, and they are, therefore, precisely of the same nature as coarse pottery ware, and are correctly designated "terra cotta;" but the modern artificial stone is a very different substance, and greatly superior to them in hardness, texture, and colour. The result of inquiry at several establishments shows that some difference exists, both in the composition and processes adopted by the respective manufacturers, but without any obvious difference in the results. The principal ingredients in the white potter's clay, forming about one-half; pulverised stoneware, from one-third to one-fifth; ditto glass, from one-fourth to one-ninth; and some add, for finer purposes, a small portion of white Ryegate sand, and powdered flint, about one-tenth

* Some dramatic and miscellaneous manuscripts by J. Jameson, Carter's maternal grandfather, were also part of the collection, and from that individual the artist probably derived his strong partiality for theatrical pursuits. He altered and adapted for representation five plays by the older dramatists, the manuscripts of which were sold by Sotheby for very low prices; and besides these there were two other plays, one called "The Apprentices, a mock Tragedy," by John Carter, 1770, and the other "The Barber, a mock heroic Tragedy," by John Carter and John Bates, 1788. Our antiquary was also a great musical amateur, and had written and composed eight different operas, the manuscripts of which shared the fate of his general collection. Two of these are called "Framingham, No. 1," founded on historic facts of the fourteenth and fifteenth centuries; and to each of them the author had, with great labour and expense, constructed a stage with perspective and highly-finished drawings, representing the various scenes.

* It is in contemplation to reprint Carter's essay, in the *Gentleman's Magazine* in a collected form.

* From a paper read at the Institute of Architects, by Mr. Charles Fowler, V.P.